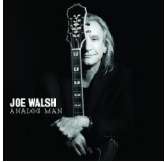


Joe Walsh - Analog Man (2012)

Written by bluesever

Wednesday, 13 June 2012 17:10 - Last Updated Thursday, 17 May 2018 21:33

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01 – Analog Man 02 – Wrecking Ball 03 – Lucky That Way 04 – Spanish Dancer 05 – Band Played On 06 – Family 07 – One Day At a Timr 08 – Hi-Roller Baby 09 – Funk 50 10 – India Tim Armstrong - Guitar, Producer David Crosby - Vocals Richard Davis - Programming, Synthesizer Jim Fox - Drums, Vocals (Background) Tommy Lee James - Vocals (Background) Steve Jay - Percussion Greg Leisz - Pedal Steel Guitar Little Richard - Piano, Vocals Jeff Lynne - Arranger, Bass, Drums, Guitar, Keyboards, Mixing, Producer, Vocals (Background) Jay Dee Maness - Pedal Steel Guitar Graham Nash - Vocals Kenny Passarelli - Bass Dale Peters – Bass Rick Rosas - Bass Ringo Starr - Drums Bruce Sugar - Engineer, Mixing, Organ, Percussion Programming, Programming Joe Vitale - Keyboards, Sitar Joe Walsh - Bass, Composer, Drums, Guitar, Liner Notes, Piano, Primary Artist, Producer, String Arrangements, Synthesizer, Vocals, Vocals (Background)

So anachronistic is Joe Walsh that he not only celebrates how he's an "Analog Man in a digital world," he hires Jeff Lynne as his producer for his first solo album in 20 years. And, apart from the odd lyrical reference to an iPod or Walsh's ongoing recovery, Analog Man sounds like it could have come out in 1992 and that's all due to Lynne, a man who makes a record in one particular way: crisp, clean, hook-laden, and sequenced so tightly there's no room to breathe. With no apparently irony, it sounds digital, not analog -- there's nothing greasy, even the James Gang's "Funk #49" has been given an immaculate 21st Century Digital Makeover and is now called "Funk 50" -- but it's been so long since Walsh has worked with a conscientious producer (this may be his first time, actually), he winds up reaping some benefit from such a controlled setting. Analog Man isn't rock & roll, not by a long shot, but rather a gleaming pop album in the vein of Full Moon Fever, a sound that suits Walsh's new sobriety. Perhaps he hits his recovery theme a little too hard -- a criticism that could also be leveled toward his songs about being an old fart -- but he sounds comfortable where he is and Lynne presents him in a shining, flattering light. As comebacks go, he could do a lot worse than this. --- Stephen Thomas Erlewine, allmusic.com

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